



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE CLASSICAL WEEKLY

Entered as second-class matter November 18, 1907; at the Post Office, New York, N. Y., under the Act of Congress of March 1, 1879

VOL. XI

NEW YORK, APRIL 22, 1918

No. 24

IN THE CLASSICAL WEEKLY 10.17 I discussed a troublesome part of Cicero, Cat. 1.5, the sentence *Si te iam, Catilina, . . . crudelius factum esse dicat*. Concerning this discussion Mr. C. R. Austin, of the South Side High School, Newark, New Jersey, has written as follows:

I feel that your first two translations are hard to grasp on account of the position of the negative and that the third is a bit bald. It seems also unfortunate that *quisquam* must be lost, as its force is so apparent and its presence so essential. . . . May I suggest that a free rendering might go somewhat as follows:

"I shall have to fear, I suppose, not that all loyal citizens will say that I have acted too late, but rather that some one will say I have acted (a little) too cruelly".

A good many, I am aware, translate this passage as Mr. Austin does. To that translation, however, there is one fatal objection, in the fact that *non* was not set by Cicero *in front of* the conjunction *ne*. The translation would be justified only if the Latin ran, *Non mihi verendum non ne hoc, etc.*, and if, instead of *quisquam*, *aliquis* occurred in the sentence. Mr. Austin's expression "someone" is affirmative; *quisquam* belongs regularly in negative company (the negative is often implicit rather than explicit).

My first two translations are difficult to grasp because of the position of *not*. But *not* stands in the English translation exactly where *non* stands in the Latin. Cicero wrote the complicated Latin sentence; any adequate translation of it is certain to be likewise complicated. My third translation "I am sure that all loyal citizens", etc., is, as Mr. Austin says, bald. It is, in fact, not a translation at all, but a paraphrase, meant to convey to the reader a hint of the final suggestions of the passage.

Let us come back to the matter of the position of *non* in Cicero's sentence. If he had been minded to write, *non mihi verendum non ne, etc.*, he might have done so without hesitation. It is no news to the readers of THE CLASSICAL WEEKLY that in translation the right handling of *non* (i.e. the placing of its English equivalent) is, at times, a difficult matter. One fine illustration of this difficulty lies in the fact that good scholars have, in various Latin Grammars, laid down the doctrine that in certain Latin sentences we have examples of *ut non* instead of *ne* in final clauses, and have cited as an example Cicero, Cat. 1.23 *confer Manium . . . ut a me non eiectus ad alienos,*

sed invitatus ad tuos isse videaris. Protesting against this view, in THE CLASSICAL WEEKLY 2.184, 3.49, I drew a sharp distinction between such passages on the one hand as Cicero, Cat. 1.23, 27, Livy 21.5.3 *in Olcadum prius fines . . . induxit exercitum ut non petisse Saguntinos, sed rerum serie . . . tractus ad id bellum videri posset*, Cicero, C. M. 36 *ut reficiantur vires, non opprimantur* (we may have here, however, rather a consecutive subjunctive) and such passages on the other hand as Gellius, 19.8.12 *Sed haec ego dixi, non ut . . . fierem, sed ut ne . . . destituerem*, or Pliny Epp. 2.6.2 *Vinum . . . in tria genera discriperat, non ut potestas eligendi, sed ne ius esset recusandi*, Cicero, De Officiis 2.62, . . . *qui se adiuvari volent non ne adfligantur, sed ut altiore gradum ascendant*. . . . 3.61 *Ita nec ut emat melius nec ut vendat quicquam, simulabit aut dissimulabit vir bonus*.

To these passages I can add now the following: Plautus, Mostellaria 389-390 *Satin habes si ego advenientem ita patrem faciam tuom, non modo ne intro eat, verum etiam ut fugiat longe ab aedibus?*; Cicero, De Officiis 2.84 *Tabulae vero novae quid habent argumenti, nisi ut emas mea pecunia fundum, eum tu habeas, ego non habeam pecuniam* <'adherescent' *non* again>? *Quam ob rem ne sit aes alienum quod rei publicae noceat providendum est, quod multis rationibus caveri potest, non, si fuerit, ut locupletes suum perdant, debitores lucrentur alienum*. . . ('What is the meaning of an abolition of debts, except that you shall buy a farm with my money, that you shall have the farm, I shall not-have (=I shall lose) the money? We must therefore take measures betimes that there shall be no debt of a sort that shall hurt the commonwealth [this menace can be guarded against by many devices], *not* that, if such indebtedness does occur, the rich shall lose their property, while the debtors gain what belongs really to some one else'); Pliny, Epistles 1.5.13 *Interrogavi. . . non ut tibi nocerem, sed ut Modesto*. . . ; 1.8.3 *Ideo nunc rogo ut non tantum universitati eius attendas, verum etiam particulas, qua soles lima, persequaris*; 1.8.13. . . *ita nunc in ratione edendi veremur, ne forte non aliorum utilitatibus sed propriae laudi servisse videamur*; Gellius 20.1.5 *Obscuritates. . . non adsignemus culpa scribentium, sed incitiae non adsequentium*. . . . The last passage is particularly interesting because of the second *non*,

which is 'adherescent' with *adsequentium*. In this passage it would have been possible to write *ne* for the first *non*. A careful examination of all these passages will make plain the significance of the position of *non* in Cicero, Cat. 1.5, our starting-point, and will prove the incorrectness of the translation which Mr. Austin prefers.

C. K.

A SCENE FROM ARISTOPHANES ON A GREEK VASE-PAINTING

In the *Annali* of the Istituto di Corrispondenza Archeologica in Rome, for 1847, page 216 and Plate K, is published a vase, the present location of which is unknown¹. This vase is a krater of South Italian make, with a comic scene, the interpretation of which has been the subject of many articles by learned men, who nearly all differ one from the other. I venture to propose an interpretation of the scene which has not, as far as I know, been suggested before.

Panofka, who first published the vase in the *Annali*, says that it represents Creon, an old man disguised as Antigone, and a spear-bearer²; while Heydemann maintains that it pictures Antigone arrested by two guards, in a scene of parody³.

It is obvious that the scene is thought of as comic; so why should we not try to find some extant comedy in which a scene corresponding to this occurs? It seems to me that we can find just such a scene in the *Thesmophoriazusae* of Aristophanes.

We know that the *Thesmophoriazusae* was brought out in 411 B. C., at the City Dionysia. This vase must have been made after that date, if we accept the theory that it represents a scene from this play. But this offers no real objection from the point of view of technique, as these comic vases are dated at the end of the fifth or the beginning of the fourth century.

The *Thesmophoriazusae* would lend itself to the imagination of the vase-painter because, being a non-political play, it would appeal to a far larger circle than a scene from one of the political comedies would, as the latter, outside of Attica, would probably not be understood by many people, on account of the purely local allusions.

It will be remembered that the plot of the *Thesmophoriazusae* is as follows.

Euripides, in order to defend himself against the attacks of the women at the *Thesmophoria*, sends his father-in-law, Mnesilochus, disguised as a woman, and dressed in clothes borrowed from the tragic poet Agathon, to plead his cause. Mnesilochus goes to the festival of the women, and in an eloquent address makes out a very good case for his son-in-law.

He is betrayed, however, by the effeminate Kleisthenes, who, because he comes as close to being a woman as any man can, is admitted, without question, to the women's mysteries. Kleisthenes announces that a man has fraudulently obtained admission to the ceremonies, and, after a scene more easily conceived than described, Mnesilochus is discovered to be the guilty person.

Mnesilochus takes advantage of the confusion to snatch from the breast of one of the women what to all outward seeming is a baby. The 'mother' then seizes the center of the orchestra, and laments in the following manner⁴:

MICA— Hoy, hoy, there! hoy!
 He's got my child, he's got my darling,
 O!
 He's snatched my little baby from my
 breast.
 O, stop him, stop him! O, he's gone.
 O! O!

MNESILOCHUS—Aye, weep! you ne'er shall dandle him
 again,
 Unless you loose me. Soon shall these
 small limbs,
 Smit with cold edge of sacrificial knife,
 Incarnadine this altar!

MICA— O! O! O!
 Help, women, help me! Sisters, help,
 I pray.
 Charge to the rescue, shout, and rout,
 and scout him.
 Don't see me lose my baby, my one
 pet!

CHORUS— Alas! Alas!
 Mercy o' me! What do I see?
 What can it be?
 What, will deeds of shameless violence
 never, never, never end?
 What's the matter, what's he up to,
 what's he doing now, my friend?

MNESILOCHUS—Doing what I hope will crush you out
 of all your bold assurance.

CHORUS— Zounds, his words are very dreadful;
 more than dreadful, past endurance.

MICA— Yes, indeed, they're very dreadful, and
 he's got my baby too.

CHORUS— Impudence rare! Look at him there,
 Doing such deeds, and I vow and
 declare,
 Never minding or caring,—

MNESILOCHUS— Or likely to care⁵.

All the time that these exquisite sallies and retorts are being exchanged, Mnesilochus goes on taking the large number of garments off the 'baby'. And, as he does so, he speaks as follows:

MNESILOCHUS— Now I'll undo these wrappers,
 These Cretan long-clothes; and
 remember, darling,
 It's all your mother that has served
 you thus

¹Those who have not access to the files of the *Annali* will find the vase published in Reinach's *Répertoire des Vases Peints Grecs et Etrusques*, 1.273, note 1.

²The vase had, however, been previously published by Gerhard, *Antike Bildwerke*, Plate 73, and pp. 312 ff.

³In an article entitled *Die Phylakendarstellungen auf bemalten Vasen*, *Jahrbuch Arch. Inst.*, 1886, p. 303, no. t. Heydemann knows the Aristophanes reference; see p. 303, note 252.

⁴Throughout this paper, I use the translation of B. B. Rogers (1904 edition). This is perhaps the most remarkable translation of a play of Aristophanes ever written, as it was composed from memory, without a text.

⁵For the text see lines 688-709; for the translation see pages 160-161.